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"There should also be some means of attaching a rope to the ceiling to keep the model in poses—of lifting, for example. For the same reason there should be a posing pole. In holding out the arm in this fashion it is impossible to retain the pose for any time. But it becomes easy with a posing pole. The pole can be marked where it passes through the hand and the next time the exact pose can be resumed with ease. There should also be wedges for the heel when the foot rests on the toe, and various sized boxes for raising the foot in other positions. This is not an imposing array of properties, but they are essential."

"Of course in respect to difficulties there must be gradations of pose. How would you advise a class of novices to select the pose?"

"An upright pose is the easiest, and, of course, one without muscular action. In fact all the world over violent action is avoided. In the first place the pose should be arranged to afford a number of interesting views, and these are necessarily limited. The best plan is to take suggestions from the antique, and I will mention the Antinous as a favorite and suitable pose. What are known as academic poses are all derived from the Greek sculptures. These experience has demonstrated to be the most suitable. They not only offer the best number of views, but they are easily resumed, and the student is not inspired to try and get action, when there are so many other difficulties to be mastered first."

"How long should a pose be kept?"

"A week. This, in Paris, gives to the day classes thirty hours' work. A séance there is five hours long—from seven to twelve, or from half-past seven to half-past twelve according to the season. Our hours are not so severe. The men's classes at the Academy of Design work twenty hours, and the women work fifteen hours, or three hours for five days in the week."

"How would you divide the time of the séance?"

"Here, again, our methods are milder. In Paris the model usually poses one hour and rests fifteen minutes, and I have known them to pose two hours without coming down from the throne. There the models are trained and prefer that distribution of time. Here a trained model will pose for three-quarters of an hour and rest one quarter. But the usual pose with the usual model is twenty minutes long with five minutes' rest. As the model grows more accustomed he prefers to lengthen the time of posing and reposing."

"What should be the temperature of the room?"

"That, too, should rest with the model. Some models require a very warm room, others prefer a lower temperature. The first are usually beginners. Eighty degrees is as high as students can ever stand. As models grow more experienced they like cooler rooms, and I have known old models not to want the room warmer than that desired by other people."

"Of course a certain etiquette is observed?"

"Every class should have a monitor. It is the monitor's place to pose the model, and at each séance to see that the same pose is resumed. During the séance a model is very apt to fall out of pose. When this is observed by a student he should address himself to the monitor. In fact all remarks concerning the model should be made to the monitor. You can imagine how confusing it would be to the model to have the different

members of the class calling out warnings and reproof. If the model is a novice the class should be very lenient and allow him or her to rest often; in assuring the comfort of the model the class assures at the same time its own."

FRUIT-PAINTING IN OILS.

II.—TREATMENT OF PINEAPPLES, ORANGES, LEMONS, BANANAS, AND APPLES.

WITHIN the present generation a new school of art has been introduced known as the "Impressionist School," whose founder and grand master was J. B. C. Corot. The distinguishing characteristic of this school is, not so much a new method of handling and manipulating color, as it is a new way of looking at and interpreting nature; for this way of seeing naturally sug-

hope to give more than an impression of what the eye surveys; but this remark doubtless applied exclusively to landscape.

In speaking of minute finish, it is not my wish to be understood as advocating the overdone, vapid work of Blaise des Goffe, or any of that school, but rather the manner and style of St. Jean, than whom a greater painter of fruit and flowers never lived. In his work we have grand breadth, brilliancy, harmony, quality and "high finish" all combined. I do not mean to under-rate the abilities of Blaise des Goffe. He is a true and a great artist in his specialty, which is the imitation of hard substances—objects in metal, stone, porcelain, glass, etc.—but when he paints fruit he fails, because his manner and technique remain unchanged, the same exact, minute and laborious touch is painfully present. His grapes become garnets and sapphires. His oranges, lemons, apples, etc., colored marble. Now, I contend

that both extremes are bad; a happy medium or blending of the two is what is needed in fruit-painting in order to attain success. I would impress upon the young painter the great importance of quality in a picture—that is, the proper rendering of different surfaces. This requires a highly-trained and subtle touch—a rare accomplishment, though practice will achieve it.

Another indispensable requirement is to keep your colors pure, your tints and tones clean, free from defilement. The highest value of a fruit picture—that which gives it its greatest charm—is its sentiment of color, and the richer and more brilliant we make it, provided always harmony is not violated, the better for its success.

In this period of invention and discovery, when we have such a greatly increased list of pigments of every variety of color and hue to select from, it seems like presumption to advise the use of any special set of colors to the exclusion of others with which the same effects could be produced. We have learned by experience, however, that many of the most fascinating of our lately introduced pigments are dangerous, and should, if possible, be discarded altogether. Some are fugitive, others in mixing deteriorate and even destroy the brilliancy and lustre of well-known durable colors. The artist cannot afford the time required to analyze chemically every color in order to make sure of its trustworthy or vicious properties, as the case may be; we therefore, in

our enthusiasm for the beauty of a new pigment, are liable to be led into error, and then we sorely lament our haste and indiscretion. It is of the utmost importance to avoid the amalgamation of colors as much as possible, except in the case of those which time and experience have taught us will affiliate and remain unchanged.

In painting pineapples, for instance, I find the following list to comprise all the colors really necessary: Light cadmium, orange ditto, Chinese vermilion, Indian red, burnt Sienna and light zinobor green. For the top or leaves, light and deep zinobor green, yellow ochre, burnt Sienna, raw umber and Vandyck brown. The successful rendering of a pineapple is difficult of accomplishment and requires very skilful and intelligent treatment. Simply to draw the curved lines which deeply mark its surface, making them cross each other at the proper distance and angle, and with, what might be termed, a regular irregularity, is of itself no easy matter. Then the coloring, so as to give the pecul-



PORTRAIT SKETCH OF MLE. D. . . . BY PAUL BAUDRY.

gests and necessitates the technique practised. I can readily understand the importance and value of this innovation as applied to landscape where we have various plains of distance to contend with—where the eye naturally rejects minutiae and revels in the enjoyment of masses, but when we attempt to apply it to subjects near the eye and contracted to a narrow sphere, such as portraiture and still-life, where scrupulousness is so important, the result is nothing but shadowy forms devoid of intelligent workmanship. The devotees of this new school, in their enthusiasm, seem to forget this fact, or, at least, ignore it. I have seen many attempts to paint fruit in this manner, all of which, in my judgment, were failures. Breadth and the perfect rapport of tone are the foundation-stones of the Impressionist school, and no one questions their paramount importance; but is it not possible to retain these qualities and yet give all the minutiae and finish which a near object suggests? Corot's maxim was, that human life was too brief to

iar rounded relief to each division made by the intersection of the lines, without soiling or vitiating the tones and tints employed, is vastly more difficult. Indeed, the handling required here is perhaps as severe a test as the skill of a young artist can be put to.

In coloring oranges, the only pigments I employ are light and orange cadmium, vermilion, burnt Sienna and raw umber. The highest local color in a full, ripe, Florida orange is rarely lighter than pure orange cadmium. For the side in shadow use mostly raw umber and burnt Sienna. In painting the surface, particular attention should be directed to the proper interpretation

larity or stiffness; let them appear as if they were carelessly overturned from a basket. Probably the best plan to serve this end would be to fill partially an old, broken basket and slowly turn it on its side, allowing the fruit to roll out naturally. In most cases a more graceful arrangement will be thus secured than by trying to place them by hand. Frequently I have done this with success. The fruit should not be all of the same color, as monotony is not agreeable, and yet the contrasts should not be violent.

Apples are of such a variety of tone and color that I feel it would be superfluous to notice the manner of dealing with each. Suffice it to say that for most kinds of red apples I find Indian red, vermilion, deep madder lake, burnt Sienna and Vandyck brown sufficient. To these may be added in bright, warmer tones of red, light and orange cadmium.

For yellow and green apples, the cadmiums, yellow ochre, raw umber, burnt Sienna, light and deep zinober green and Vandyck brown. The reflections in the table must be painted in solidly while the surface is yet wet, imitating the subdued tones as nearly as possible. It is rarely that the required softness, especially the gradual fading away of the outlines, can be rendered successfully without the dragging of a flat, dry brush over the whole. If the imitation of the old basket is well done, it will prove a very important feature in the composition. An old piece of drapery may be introduced with good effect if properly disposed, but it must be subdued in color, and not be allowed to interfere with the fruit, which is the salient point—the part the eye must first be caught by and rest upon.

A. J. H. WAY.

THE NATIONAL ACADEMY OF DESIGN.

THE collection of pictures at the National Academy of Design ranges from the highly meritorious to the merely meretricious—with the latter decidedly preponderating. Indeed, it cannot be said more than any of its predecessors to justify the managers of the Academy in holding an autumn exhibition. The score or more of good canvases would have easily kept until the spring.

In the corridor, the visitor will be inclined to pause before Charles Bridgman's pathetic canvas "A Moment of Suspense" (No. 162). In a poor city apartment the doctor stands, watch in hand, feeling the pulse of a beautiful golden-haired girl who seems far gone with fever. The mother looks on grief-stricken, but yet full of womanly strength; a little girl and a boy are also near the bed, but do not

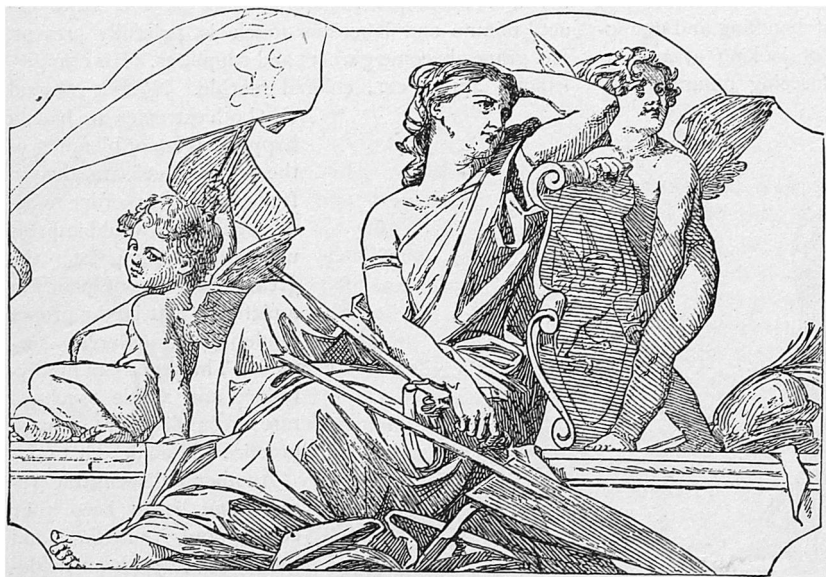
quite appreciate the gravity of the crisis; and a baby in the foreground, not appreciating it at all, gives all its attention to emptying into its shoe a pilfered bottle of medicine. This little aside rather diverts the interest from the principal group. Technically speaking, there is much to be desired in the picture, but it tells its sad story simply and well.

Over a doorway hangs (No. 169) "The Seven O'clock, from Manasquan," by James Kinsella. Out of the blue gray dawn, which is all in horizontal streaks, comes with startling force a huge locomotive and its train of cars,

the dazzling white light thrown on the bright rails that cross the stretches of the dark blue river, and the marsh. It is rather sensational, and, perhaps, is best seen from a height. Over another doorway, in the east gallery, is "The Sirens," by Louis J. Rhead, which is also best viewed from a distance, but it is not at all sensational. Indeed, if all sirens were like these no one need fear their enchantment. They seem to be very harmless maidens who, coming down to the sea-beach to bathe, and not liking the peculiar buttermilky appearance of the waves, have concluded to sit on the sand and indulge in a little practice on the musical instruments they have brought with them. Emil Carlsen has a large and striking painting (No. 411) of a fair maid standing at the farther side of a table plucking a white duck. It is upon this work in hand that the strongest light is centred. The other ducks shown, the very real copper vessel in the foreground, and all the accessories, are perfectly satisfactory with the light they have, but one wishes that the pretty face of the maid could have come in for more. Atherton Furlong, an English painter, a new-comer, sends "A Surrey Bull." The black and white coat is well painted, and the form of the animal is shown to advantage as he reaches his sturdy neck toward a tree-trunk on an elevated bank. The body, perhaps, presents too many short curves, and the forelegs seem rather plump than muscular. There are few cattle-pieces in the exhibition, excepting the velvety creatures that figure in some genre pictures.

"The Charge at Fair Oaks," by William T. Trago, is a vigorous, unconventional little battle-piece, well composed, and cool and agreeable in color. The same criticism, almost, may apply to Gilbert Gaul's "Fight at the Ferry;" but that, in point of color, the work of this sincere artist, as usual, is unsatisfactory. But color is not everything in a picture, not even with form combined with it, unless there is some really human interest in the subject. There is, for instance, the sweet scheme of color—almost cloying—in H. Siddon Mowbray's harem interior, "The New Favorite," with pretty women, and an abundance of gorgeous textures, generally very well rendered; but there is nothing in the story of the girl with the orange who is envied by her associates. It is true the orange strikes a strong note of color, and the cool tones of the foreground are agreeably harmonized with the warm ones of the rest of the picture; but one can take no interest in the picture itself; the women are not Oriental at all; they wear Japanese costumes instead of Turkish, and are wholly without expression.

"Good Luck" (No. 436), by Lyell Carr, shows on a sandy shore, with a stretch of water and a distant harbor



"VENICE." DECORATIVE PANEL. BY PAUL BAUDRY.

of that smooth bumpiness (if I may be allowed the expression) so characteristic of the fruit. This effect can be given by a little skilful management as follows: Load your color with a full brush, and then, with a smaller pointed brush, charged with a deeper tone (say burnt Sienna, for instance), deftly touch in tiny half circles with regularity, becoming paler as they recede from the light. With a little practice the effect required can be successfully given. The point where the direct rays of light impinge upon the surface must be rendered with white modified with a very little black. In a broken or cut orange, the edges of the rind next the pulp are of a light yellow, and the pulp itself, a creamy white. In the former use light cadmium. For the latter, flake or Cremnitz white tinted with light cadmium and rose madder. For the shadows add raw umber and terre verte. The thin facia or skin enveloping the separate divisions can be easily rendered after the solid under color is nearly dry, by dexterously dragging over it a good-sized flat brush, charged with thin white. For lemons use light cadmium and raw umber with, perhaps, a little green when necessary. The inside of a cut lemon should be painted with a mixture of cadmium, raw umber and a little rose madder.

With the above directions it is hardly necessary to spend much time on bananas. The only colors necessary to paint the yellow variety are light cadmium, yellow ochre, green, raw umber and Vandyck brown. For the red variety, orange cadmium, vermilion, burnt Sienna, raw umber and Vandyck brown. This fruit should be finished at one sitting. I have only named in these directions the colors to be used; every amateur knows that white forms the basis for all the different tints.

There is a variety of other tropical and southern fruits which find their way to our markets occasionally, but few possessing sufficiently attractive qualities of line and color to induce me to put them on canvas, with the exception of grapes, which, most picturesque and refined of all fruit, are entitled to, and shall have, a chapter to themselves.

As apples are the most abundant, and most easily obtainable of all our fruits, and at the same time offer to the artist exceptional advantages in variety of form, size and color, and, moreover, can be had in their highest perfection during the fall and winter months, I shall give briefly the reader my method of treating them. Perhaps the most picturesque effect we can give them is to place them on the polished or varnished top of a table or slab of dark-colored marble, so that we get the reflections. Great care must be taken to avoid regu-



"GENOA." DECORATIVE PANEL. BY PAUL BAUDRY.

beyond, a sportsman with his horse, from which he has just dismounted, and his no less important dog. The charm of this picture is in the expression of perfect understanding between the three companions, as they stand around the pile of wild ducks lying on the ground. H. R. Power's "Hounds" (No. 452) are very well done, and, in a less vigorous way, the pet dogs with the little girl, in No. 461, by Lily M. Spencer, are also meritorious.

The large canvas (No. 468), by Barthélemy Grenié, called "Voices of Evening," is simply an uninteresting nude French model comfortably seated, with a forest